

1934

The Influence of Vergil's "Aeneid" Upon the Epic Technique of Spenser's "The Faerie Queen"

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<https://dx.doi.org/doi:10.21220/s2-h5t5-9907>

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THE INFLUENCE OF VERGIL'S
" ARNEID
UPON THE EPIC TECHNIQUE OF SPENSER'S
THE FAERIE QUEENE
by
Florence Jackson Blocker

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AENEID
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SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS
OF
THE COLLEGE OF WILLIAM AND MARY
for the degree of
MASTER OF ARTS
1934

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The purpose of this monograph
is to show how the influence
of the Aeneid may be traced
in the epic technique of
The Faerie Queene.

PREFACE

Notwithstanding the attention which has been given to tracing Vergil's influence upon Spenser's complete works, less interest has been shown in the study of this question in connection with The Faerie Queene specifically. Although, further, considerable research has been devoted to the examination of reflections of the Aeneid in The Faerie Queene, in regard to subject and material, no work, so far as I have been able to ascertain, summarizes the important evidences and indications of technical indebtedness on the part of The Faerie Queene to the Aeneid.

This brief monograph is therefore an attempt, mainly descriptive and expository, to glean from works on Spenser and Vergil, and from the texts themselves of the Aeneid and The Faerie Queene, some of the strongest available proofs that Spenser's admitted imitation of Vergil's material and actual expressions extended also to general and specific borrowings in epic method, construction, and style.

Among the sources consulted for this study there should be mentioned as particularly valuable the works of Merritt Y. Hughes, Bernard E. C. Davis, Emile H. Legouis,

Robert S. Conway, and Henry W. Prescott, which are listed in the Bibliography. For the use of Hughes I am indebted to Professor Grace W. Landrum of The College of William and Mary. The Variorum Edition of Spenser's Works, Books I and II, edited by Greenlaw, Osgood and Padelford, has been very useful and suggestive. Appreciation is also expressed to Professor A. Pelzer Wagener for the permission granted to use a helpful outline, "Stylistic Qualities of the Aeneid", and for his encouragement and constructive criticism. Translations of passages from the Aeneid are taken from a work by Harlan H. Ballard.

References to the Aeneid and The Faerie Queene are indicated by the abbreviations, Aen. and F. Q., respectively. All other references are given in footnotes. A bibliography of the books and publications quoted or consulted is placed at the end of the monograph.

Florence J. Blocker

May, 1934

INTRODUCTION

VERGIL AND SPENSER

THE INFLUENCE OF VERGIL'S AENEID
UPON THE EPIC TECHNIQUE OF SPENSER'S
THE FAERIE QUEENE

Introduction

Vergil and Spenser

It is generally admitted that in his pastoral and epic poetry Spenser turned to Vergil for materials, for ideas, and for actual borrowing of passages. For, as de Selincourt says, "the poetry of Rome attracted Spenser by its wealth of material and by virtue of its style, and while most Elizabethans turned chiefly to Ovid, Spenser was more vitally affected by the finer art of Virgil".¹ Mashe called Spenser "the Virgil of England"², as Vergil had been called "the Roman Homer". We note the statement by Hughes that "Spenser could pillage the classics

1. E. de Selincourt and J. C. Smith - The Poetical Works of Edmund Spenser, Intro. p. ix.

2. Ibid., p. xl.

of words, images, incidents, and of all the stuff of poetry without being in the least obliged to reproduce their spirit or their form. With Emerson, he was ruler of the spheres and a reverent robber of the brain of Plato and of the art of Virgil".³

Spenser had sufficient knowledge of the Latin language to avail himself of the riches of Vergil's Eclogues, Georgics, and Aeneid. He drew on their stories and phraseology for all of his poetry, but more particularly for The Shepheardes Calender and The Faerie Queene. Of Spenser's language study it is said that "Mulcaster grounded his pupils in Hebrew, Greek and Latin"; and that in the London school, "Spenser acquired some knowledge of French".⁴ Church says that "Spenser's classical learning, whether acquired at Cambridge or elsewhere, was copious, but curiously inaccurate"⁵; and Pope, that "Spenser's Latinisms are few and well established".⁶

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3. Herritt Y. Hughes, Virgil and Spenser, p. 328.
 4. De Selincourt, op. cit., Intro., p. viii.
 5. E. W. Church, "English Men of Letters Series", vol. IV, p. 17.
 6. Emma Field Pope, Renaissance Criticism and the Diction of The Faerie Queene, Publications of the Modern Language Association, XLI, 603-605.

Spenser truly owed a debt to Renaissance critics and poets who were close students and willing imitators of Vergil. As Legouis says, "Du Bellay" and others, with admiration for the classics, were "a real stimulus to Spenser when he, ambitious to raise English poetic language to lyrical and epic glory, began his career".⁷ Part of this debt, however, was, in the last analysis, to Vergil; that is, it was a kind of second-hand influence of the great Roman poet upon Spenser.

Spenser aspired to be, what he "was called from the moment of the publication of the Shepherd's Calendar, the national poet of England".⁸ For his masterpiece he had a true epic aim, and his material was of epic scope. In Greenlaw's words,

"An epic of Britain, glorifying the reigning house, and containing, according to the poetical theory of the time, an exposition of perfect courtiership, was the object of Spenser's endeavor".⁹

Spenser's epic material was to be taken from the legendary Arthurian cycle, regarded by Spenser and his contemporaries

7. Emile H. Legouis, Edmund Spenser, pp. 51-52.

8. Emile H. Legouis, A History of English Literature, vol. I, pp. 174-177.

9. Edwin Greenlaw, "Review of Cory's Edmund Spenser" in Greenlaw et al., a Variorum Edition of Spenser's Works, vol. I, p. 345.

as historical. This aim and the material which he chose are similar to Vergil's, whose epic was of national scope, and was designed to glorify Augustus and the Golden Age of Rome. Both Augustus and Rome were to be presented as under the special care of the gods, just as Spenser wished The Faerie Queene to glorify Elizabeth and to immortalize the struggles and progress of contemporary England subject to the providence of God.

Of Spenser's allegory in its relation to the Aeneid, Miss Nitchie says that

"in The Faerie Queene he combines the principles of resistance to evil and of divine providence conspicuously in his Second Book: Guyon's adventures are an illustration of the paradox which is implicit in the union of those two principles; like Aeneas, he takes arms against a sea of troubles, and again like Aeneas, he is constantly in need of metaphysical aid; at the crucial moment it is always at hand. As if to leave us in no doubt of his meaning, Spenser puts his famous profession of faith in the care of heaven at the turning point of Guyon's story:

'And is there care in heaven?
and is there love
In heavenly spirits to these
creatures base, etc.' " 10
-F. Q. II, viii, 1.

On this matter of moral allegory Hughes says that "the 'high seriousness' of The Faerie Queene may owe much

10. Elizabeth Nitchie, Virgil and the English Poets, p. 9.

directly to Virgil"; and that "Spenser's admiration for Virgil, the 'profound philosopher', was not naive, and was quite as important a factor in the creation of The Faerie Queene as was his admiration for Virgil, the artist".¹¹

To give validity to these general indications of Vergilian influence upon Spenser, and of 'Aeneidean' impressions upon The Faerie Queene, a few specific, well-established borrowings should be observed. This will complete the foundation for a discussion of the technical contributions made by the Latin epic to the English poem, which, even though classed as a romance, a pageant, a masque, or an allegory, yet reveals numerous epic qualities.

Spenser's proem to Book I, Canto i, is a translation of Vergil's purpose as stated in the Aeneid:

"Lo I the man, whose Muse whilome
 did maske,
 As time her taught, in lowly
 Shepheards weeds;
 Am now enforst a far unfitter
 taske,
 For trumpets sterne to chaunge mine
 Oaten reeds,
 And sing of Knights and Ladies
 gentle deeds;
 Whose prayses having slept in
 silence long,
 Me, all too meane, the sacred
 Muse areeds
 To blazon broad amongst her
 learned throng:
 Pierce warres and faithfull loves
 shall moralize my song."

-F. Q. I, proem, 1.

11. Hughes, op. cit., p. 406.

"Ille ego, qui quondam gracile
modulatus avena
Carmen, et egressus silvis vicina
coegi
ut quamvis avido parerent arva colono,
gratum opus agricolis, at nunc
horrentia martis,
arma virumque cano, -"

-Acn. I, 1-5.11a

In the banquet scene of Medina and Guyon
Spenser translates the lines with which the Second Book
of the Aeneid begins:

"Conticuere omnes intentique ora tenebant.
Inde toro pater Aeneas sic orsus ab alto":

by

"Drawing to him the eies of all around,
From lofty siege began these words
aloud to sound."

-F. Q. II, 11, 39.

Since "Guyon has no story to tell - nothing but a literary device (In medias res) to explain, the intended analogy with Virgil is all the more marked".¹²

11a. Harlan H. Ballard, Virgil, Translation:
 "I am the same that once played on
 the delicate pipe of the shepherds;
 Afterward, leaving the groves, I forced the
 neighboring fallows
 Freely to yield to the husbandman's will,
 however exacting;
 Farmers approved my work; but now of Mars,
 and of bristling
 Arms and the man I sing, etc."

12. Hughes, op. cit., pp. 330-331.

After the jousts between Paridell and Britomart a direct reference is made to Aeneas and Trojan history (F. Q., ix, 40-43), as the two discuss their ancestry in quasi-Homeric manner.

Three times in The Faerie Queene Spenser's description of Hades reminds the reader of "Virgil's vision of the Lower Regions":¹³

1. "Plutoes house" (I, v, 32-36)
2. "Plutoes rayne" (II, vii, 3)
3. Description of Ate's house (IV, i, 20)

Spenser's memory of Camilla, as

"Orsilochem, fugiens magnumque
agitata per orbem,
Eludit gyro interior, sequiturque
sequentem; etc."

-Aen. XI, 694-698.^{13a}

led him, in his review of warlike women, to recall

"... how Camill' hath slaine
The huge Orsilochem." ^{13b}

-F. Q. III, iv, 2.

13. Hughes, op. cit., p. 371.

13a. Ballard: "She from Orsilochem fliess, and, round a
great circle retreating,
Into the ring she swerves and, wheeling,
pursues her pursuer;
Then, uprising in wrath, through the armor
and bones of the Trojan,
Plead and entreat as he may, with her
powerful axe she delivers
Blow upon blow till hot brains from the
wound have o'erflooded his features."

13b. Hughes, op. cit., pp. 357-358.

As Vergil prophesied the reign of Augustus and the extensive sway of Roman power (Aen. VI), so did Spenser, in Book III of The Faerie Queene, through Merlin's advice to Britomart, reveal the long line of British kings, recorded by Geoffrey of Monmouth, and also prophesy the reign of Elizabeth.

Many other notable illustrations of similarity or parallelism in the two works could here be set down, but these selected ones suffice to show that Spenser frequently had his mind, if not his eye, on the Aeneid, while he was writing his poem.

This introductory discussion leads to several conclusions that are significant in regard to the particular problem at issue:

1. Where there is so much debate as to Spenser's direct and indirect indebtedness to Vergil, there must be some evidence, or strong indication, of such borrowings by the English poet.

2. It is generally agreed that "the similarity of Spenser and Vergil, or Spenser and other models, extends from diction to tone, suggesting kinship of mind, a common attitude towards a common theme; and that this community of spirit is more significant than any specific borrowings; for so freely does Spenser adapt his material that it is impossible to

determine precisely the extent of his debt to any one original".¹⁴ Therefore many loop-holes are left for errors in fixing unmistakably reminiscences and reproductions from the Latin poet's art and material.

3. Actual translations of passages from the Aeneid, which occur in The Faerie Queene, premise the probability of influences in general tone, trends of characterization, conduct of action, regulation of episodes, and other structural devices and stylistic methods.

4. Even where it is established that Spenser is indebted to Ovid (and Professor Hottelship points out that "few pages of Ovid are free from imitations of Virgil")¹⁵, Ariosto, Tasso, and others, who were enthusiastic followers of Vergil, the debt is, in the end, to Vergil.

5. As it is a fact that Spenser used Vergil's Eclogues, Georgics, and minor poems as sources in The Shepherdes Calender, Virgil's Gnat, and The Teares of the Muses; it is more than probable that he, when writing his masterpiece, availed himself of the best epic authority, Vergil, of whom Dr. Kennedy, in high praise, says that

"An undisputed place at the head of Roman literature was given to the avowed rival of Homer and Hesiod, the master of the grandest Latin versification, the glorifier of Rome and of Augustus."¹⁶

14. Bernard, E. C. Davis, Edmund Spenser, p. 82.

15. Papillon and Haigh, Virgil, Intro., p. xxii.

16. Kennedy, Life and Writings of Virgil, §37, in Papillon and Haigh, Virgil, Intro., p. xvii.

6. It is hardly possible that Spenser, sharing with his age the high esteem for Vergil, accepted the imitators of the 'Master', and yet neglected the source of their inspiration and art. It is just as unlikely that Spenser, greatly impressed by the epic material of Vergil, would have failed to apprehend the supreme epic technique of that poet.

CHAPTER I



A R C H I T E C T U R E

TECHNIQUE OF THE AENEID
AND THE FAERIE QUEENE

CHAPTER I

ARCHITECTURE

Plan and Conduct

Study of many interpretations of the plan and conduct of The Faerie Queene, and a review of the epic-romance itself, lead to a conclusion that trims between the opinions of Upton, who boldly claimed for the poem classic unity, uniformity, and greatness, of action¹ and Hughes, who says that

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"There is in The Faerie Queene a unifying principle less obvious than the character of Arthur - the device of the feast found in the second canto of Book II, where Spenser translates the lines with which the First Book of the Aeneid ends." 2

This quotation is a plausible explanation of Spenser's unifying purpose, which, if true, furnishes evidence of direct technical indebtedness to Vergil's Aeneid.

The motives of Vergil and Spenser were very much the same in general spirit. Mackail describes those of

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1. John Upton, Faerie Queene, Preface, l. xx-xxvii, in Greenlaw et al., op. cit., I, 321-323.
 2. Hughes, op. cit., p. 330. There is an error here. The Second Book of the Aeneid opens with these lines, quoted in this study, p. 14.

Vergil as

"three motives that were fused in the great national epic of Rome: (1) the poetry of kings and battles, describing a half-imaginary heroic age, and some great action or episode in it; (2) the annalistic scope of an historical epic, to which unity was given by national sentiment, and in which the central thread of interest, the hero of the poem, as one might almost say, was the nation itself (Spenser called it "glory"), imagined as having a life and story of its own extending over successive ages of mortal men; (3) the celebration of the events, struggles, and triumphs of Virgil's own age In the actual Aeneid we can see all these three kinds of scope and subject mingling to produce a poem which, from one point of view, was called the Latin Iliad; which from another point of view was named, as a sort of second title, Gesta Populi Romani, 'the deeds of the Roman people'; and which, from yet another point of view, was expressly dedicated to the glory of Augustus".³

Spenser's purpose seems to have been also three-fold, for

"The Faerie Queene was to be at once a chivalric romance, and a handbook of morals and manners; nay more - for Spenser would emulate Virgil as well as Ariosto - a national epic to the glory of England's Elizabeth".⁴

3. J. W. Mackail, Lectures on Poetry, pp. 79-80.

4. J. C. Smith, Spenser, in Encyclopaedia Britannica, vol. XXI, p. 207.

Having the motives in mind, we can better understand and analyze the plans of Vergil and Spenser, in order to determine whether the one influenced the other.

Vergil planned, in general, to write an heroic poem on the traditions of Alba Longa, which would also celebrate the exploits of Augustus, and embody the most vital ideas and sentiments of the age - "which in substance should glorify Rome and the present ruler, while in form it should follow closely the great models of epic poetry and reproduce all their sources of interest".⁵ For this general plan, Vergil used one central hero, Aeneas, aided by the gods in all his wanderings, to bring the Penates, or household gods, to a new home; this made the first six books. The same central figure, Aeneas, as a leader and warrior, again aided by the gods, brought the Penates to Italy and settled them in a permanent home; this was the subject of the last six books. By prophecies and other devices Vergil praised the exploits and reign of Augustus; and, by legends, stories, and subjective interpolations, he revealed the ideals, sentiments, and aspirations of Rome, and of her people.

Spenser undoubtedly had a plan of tremendous scope, 'high seriousness', and epic dignity, however numerous

5. W. Y. Sellar, Virgil, in Encyclopaedia Britannica, vol. XXIII, p. 181.

and varied the judgments as to how far, and in what respects, he fell short in the development of his plan. He said in his letter to Raleigh that he intended to write a "continued allegory", with the "generall end" - "to fashion a gentleman or noble person in vertuous and gentle discipline"; the moral allegory was to be "coloured with an historicall fiction", "the historye of king Arthur"; in his plan he was following "all the antique Poets historicall, first Homere, who in the Persons of Agamemnon and Ulysses hath ensampled a good governour and a vertuous man, the one in his Ilias, the other in his Odysseis: then Virgil, whose like intention was to doe in the person of Aeneas: after him Ariosto: and lately Tasso". The hero was to be Arthur before he became king, portrayed as a "brave knight, perfected in the twelve private morall vertues", which would be the subjects of "twelve books". He promised, if these books were "well accepted", to write twelve other books on the public ("politicke") virtues of Arthur after he became king. The heroine was to be the "Faery Queen", "glory" in his "general intention", Queen Elizabeth in his "particular", whose kingdom was in Faery Land, and whom Arthur had seen in a vision and, armed, had gone forth to seek. The "Faery Queene" was to be a sort of dual personality, first as Queen of England, Gloriana, then

as a "vertuous and beautifull Lady", Belphebe. "Twelve knights" were to undertake "twelve adventures", assigned to them by the "Queen of Faries" at "her Annuall feaste" of "xii dayes", which "occasion" for the adventures he would keep for "the twelfth booke", and open the poem by "thrusting himself into the midst". Spenser also stated that many other adventures were to be "intermedled, but rather as Accidents, then intendments", elsewhere called by him "by-accidents".⁶

Briefly stated, Spenser's plan supplied a hero, a heroine, and twelve other main characters; the general tone of the poem; the loci—Britain and "Faeryland"; the conduct and machinery of the narrative; and episodes "for variety".

Thus it is evident that the plans of both Spenser and Vergil comprised a central character of national importance; a dominant national spirit; and in Spenser's case, an underlying allegory, which was equivalent to the avowed purpose of Vergil to support his Emperor, Augustus, in a great moral and civic reform among the Romans of his day.

Unity

In the outline of his plan ~~Spenser~~ did not mention his unifying device of introducing Arthur, in the eighth canto

6. Smith and de Selincourt, The Poetical Works of Edmund Spenser, p. 407.

of each book, to assist the other knights in their perilous adventures. As a matter of fact, he later devised this plan to give the disconnected stories and books of The Faerie Queene the appearance of a unified whole, and then failed to follow the plan, as in the substitution of Britomart in Books III and IV for Arthur's function as extra aid, and again, in the weakening of Arthur's heroic part in Book VI, where he fails to assist Calidore in the capture of the Blatant Beast.

The Arthurian legend was to Spenser serious history; and so, by using an historic hero he could attain to epic dignity, just as Vergil had done by the legend of Aeneas, proudly imagined by the Augustans to be history. By giving Arthur pre-eminence over the other knights, making him, as it were, a "super-hero"⁷, or the one figure that was great enough to be a deus ex machina to the others at the summit of their inability to cope with hazardous situations, Spenser thought he had a unifying method. His hero, Arthur, seemed to him, moreover, as genuinely epic as Aeneas, the leader and super-man of the Aeneid, whom Vergil made great, and yet provided for him, in case of emergency, the gods as dei ex machinis.^{7a}

Spenser may have been so aware of the constructive

7. John W. Draper, The Narrative Technique of The Faerie Queene, Modern Language Association Publications, XXXIX, 320, ff.
 7a. E.g., Venus, mother and guardian of Aeneas; and Juno, self-avowed protector of Turnus and the Latins.

moral inspiration of such an all-round ideal character as Aeneas that he expressly stated his unifying theme in his letter to Raleigh. Because he found in the Orlando Furioso an "allegory vague and fitful, and the moral purpose, which he had been taught to seek in it, often abandoned for sheer delight in a baffling irrelevancy, he was careful to explain that his poem was to be a 'continued allegory or dark conceit', and all the elaborate interwindings of his plot were to be directed by his ethical intention"⁸, which was 'to fashion a gentleman or noble person in vertuous or gentle discipline'.

Vergil's unifying theme, in one sense, was the rescue of the Penates from fallen Troy, their transportation to Latium, later Rome, and permanent settlement therein. In reality, the permeating theme of the Aeneid is the imperial greatness and mission of Rome.

Can it be said, in the same manner, that The Faerie Queene is a "single narrative leading to some result of national greatness"?⁹ It certainly is not a single narrative, but a very complex one; and yet, if Spenser really had in mind here what he hoped for, namely, the marriage of Leicester, the champion of Puritanism, and Queen Elizabeth, in Prince Arthur's vision of, and long search for, Gloriana, there is a result of national magnitude in his plan. If this was not the case, Spenser

8. DeSelincourt, op. cit., Intro., p. xlii.

9. Robt. S. Conway, The Vergilian Age, p. 130.

nevertheless made the story seem to his generation great and momentous, largely by means of his political allegory; and it would have impressed the Elizabethans far more had it not been for the jealousy and political intrigue at court.

Spenser may have been impressed by the national element, which is the unifying spirit of the Aeneid; for some of the objects of Spenser are identical with those of Vergil, as we see in Snapp's apt exposition of them:

"In a multitude of ways Vergil brings the Aeneas story which forms the ground work of his poem into vital connection with the career of Italy and of its capital, Rome; he reminds his countrymen of their glorious past, emphasizes the blessed present, and hints at a richer future development. His poem is an expression, in an imaginative and idealized form, of one great aim of the policy of Augustus -- a revival of national feeling and a deeper consciousness of the true greatness of Rome. His countrymen recognized this national and representative character of the Aeneid by calling it the Gesta Populi Romani, The Deeds of the Roman People. To set forth Aeneas as an embodiment of the Spirit of Rome, Vergil pictures him as accomplishing the very things which the Roman race is destined to achieve, and as earning immortality by the very qualities which made Rome herself illustrious." 10

Did Spenser get any suggestion from the Aeneid in solving the problem of unity for the whole work, that is, unity of plot or action? It may be that he saw how Aeneas

10. Chas. Knapp, Vergil and Ovid, Intro., pp. 48-50.

unified Vergil's long poem, and planned at least to have Arthur do the same for The Faerie Queene. Of course, as has been said, Arthur did not do this, even in the six books that Spenser completed. Dido, the unifying romantic force of the first four books of the Aeneid, could have suggested Britomart, whose story, with Artegall's overrides the division between Books III and IV, and relates these to Books I and II, and whose future, at one with Artegall's, is sufficiently revealed by prophecy to complete her story.¹¹ This theory is interesting, but ^{it} does not succeed in unifying the action of the poem; it leaves too many disconnected episodes and unrelated characters.

Vergil counted on the Sixth Book of the Aeneid to unify his poem, by introducing (1) a central Providence; (2) a universal philosophy; (3) a central person - Augustus; (4) the Golden Bough in the darkness of the forest, that is, a certain method or spirit; and finally, (5) the mystery of life and death, which unites every part of the story.¹² In some such way Spenser perhaps depended on his allegory which permeates The Faerie Queene and interrelates many elements of the main narrative and the sub-plots. Allegory is assuredly one thing that runs continuously and consistently through The Faerie Queene.

11. R. E. N. Dodge, Spenser's Imitations from Ariosto, P. M. L. A., XII, 180-181.

12. R. C. Conway, The Vergilian Age, Chapter IX.

That the unity of The Faerie Queene is not in the construction, but elsewhere, is our conclusion, agreeing with Blair, who says:

"Spenser did not tell the truth about his plot when he wrote to Raleigh. He himself probably did not know what he would do eventually. But by the time he had reached the sixth book, he must have felt a psychic forewarning of the accusations to be made against him in later ages; and feeling this, he made a new confession of faith, in which he described as accurately as possible the nature of his plot:

'Like as a ship, that through
the ocean wyde
Directs her course unto one
certaine cost,
Is met of many a counter
winde and tyde,
With which her winged
speed is let and crost,
And she her selfe in stormie
surges tost;
Yet making many a borde, and many a bay,
Still winneth way, ne hath her
compasse lost:
Right so it fares with me in this long way,
Whose course is often stayd, yet
never is astray.'" 13

-F. Q. VI, xii, 1

Organization into books

Several theories have obtained in explanation of Spenser's choice of "twelve" as the number of books in The Faerie Queene, and of other elements in his poem.

Since there is such varying opinion as to the number of virtues in Aristotle's Ethics, the number ranging

13. Lawrence Blair, The Plot of The Faerie Queene,
P. M. L. A., XLVII, 88.

from eight to thirteen; and because Spenser as a youth would probably have remembered that there were "twelve" books in the Aeneid (even if, as Hughes thinks, he had, for the most part, youthful and "time-dimmed" recollections of the epic poem, since "he did not read it during his creative prime"¹⁴), a student may readily concur in the explanation of Renwick in regard to the "twelve virtues", "twelve knights", "twelve days" of Gloriana's feast, and "twelve books", all of which Spenser planned:

"The coincidence of the Twelve Paladins and the Twelve Books of the Aeneid probably had more to do with the original plan of The Faerie Queene than 'any invention' or 'disposition' of the tale of Prince Arthur. There were to be twelve Books in The Faerie Queene because that was the number for an epic poem, not because there were any twelve virtues; and the phrase of Spenser, 'the twelve private morall vertues, as Aristotle hath devised', is best and most simply understood to mean 'the twelve moral virtues which are such as Aristotle would call private virtues'. Artistic motives must be kept in mind as well as philosophic, and temperament as well as reason."¹⁵

Epic Principles

"In the structure of an epic, poets have observed four practical consequences:

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14. Hughes, op. cit., Foreword, p. 261.
 15. W. L. Renwick, Edmund Spenser in Greenlaw et Al., op. cit., vol. I, pp. 360-361.

1. Never end at the end.
2. Never begin at the beginning.
3. Vary the story without interrupting it.
4. Smile, but never laugh aloud."¹⁶

Vergil's story of the Trojans, who, as they learned through prophecies, were later to found Rome and, with the Latins and other tribal strains, were to make their city the capital and center of a great and powerful empire under Augustus, did not end at that point in the poem, where Aeneas overcame Turnus, that is, with the conquest of the Latins by the Trojans.

"To secure further that the real compass of his poem should not be limited by the experiences of Aeneas, Vergil made Book VI tell three different stages of the story, the last being the very end of the narrative - the death of Marcellus. In historical order, then, the books would stand: II - III - IV - V - part of VI - VII - VIII - IX - part of XI - XII - part of VI - part of VIII - part of VI."¹⁷

It is possible that Spenser's story would have gone on, even after the poem ended, with the splendor and success of a Utopian England under Elizabeth, and perhaps, Leicester, had the latter, the hero of The Faerie Queene, not died, probably before Spenser had completed his Third Book. We, however, cannot know, for we do not have the ending of the first twelve books, not to mention the second series of "twelve bookes", in which Spenser promised to portray

16. Conway, op. cit., pp. 130-133.

17. Conway, op. cit., p. 132.

Arthur's "polliticke vertues" after "hee came to bee king".

The classical in medias res arrangement grew out of the epic precept - 'never begin at the beginning'. Vergil, the 'master', seeing the realistic effect of this retrospective narrative, began his poem in Book II, instead of in Book I, and had Aeneas relate in Book II, at the request of Dido, the story of the fall of Troy.

By beginning his story in the midst, Spenser "follows Vergil and other poets", says Greenlaw, who adds that "the epic did not arrive at the point where the setting could be given in verse".¹⁸ The second statement is, however, an oversight of the feast of Medina (II, i, 39-44), at which Guyon explains the occasion for his adventure, and tells how the Faery Queen assigned his quest, with others, during her annual feast. Spenser is thus using the device of realistic retrospective narrative, which Vergil used in the Aeneid (I, 631 - III), by having Aeneas tell the story of the fall of Troy, and the wanderings of the Trojans. The occasion is also a feast, and the hostess invites the story, as in the English poem.

Spenser did not realize the full value of Vergil's intricate artistic design, but he was aware of the graphic effect of a story within a story, and used it again (F. Q., III, ix), likewise with a banquet setting, and "with a clear

18. Edwin Greenlaw, The Faerie Queene, Encyclopaedia Americana, X, 708.

reminiscence of the Aeneid".¹⁹

Vergil had a unique plan for varying his story without interrupting it.

"The books of the Aeneid are arranged in pairs and contrasted points of view are combined. According to the first device those books with odd numbers are of lighter Odyssean type; the even-numbered books reflect the graver color of the Iliad. His second method for variation, and yet steady flow of narrative, provides correspondence and contrast between each of the Books in the first half of the poem and the Book in the corresponding position in the second half; for example, Book I and Book VII narrate an arrival in a strange land, which at first proffers friendship; Venus prevailing over Juno is the controlling spirit of Book I; Juno over Venus, of Book VII."²⁰

This is curiously true of the six pairs of corresponding and contrasting books, showing Vergil's carefully constructed and artful design.

Spenser evidently knew the classical law of varying the story, for he used the words 'sweet variety' in his Letter to Raleigh. His plan for varying his narrative was simpler

19. Hughes mentions (Virgil and Spenser, p. 353) Upton's belief "that the expression, 'entertained with warre', translates Virgil's 'crudeli Marte receptus'; and recalls that in 'wedlocke contract in bloud, and eke in bloud accomplished' (E. O., III, ix, 42), Upton noted an echo of the goddess's threat in Aeneid VII, 318: 'Sanguine Troiano et Rutulo dotabere, Virgo'".

20. Conway, op. cit., Chap. IX.

than Vergil's, and it often caused him to lose the unity of his story, and to appear to have little plan.

"The Faerie Queene does have a certain symmetry in the arrangement of its episodes: in most of the books, a knight and a lady engage upon a quest; the knight falls into sin, usually the antithesis of the particular virtue portrayed in that book; he is saved by a sort of deus ex machina, usually in the person of Arthur; he is taught the virtue that corresponds to his sin; and he proceeds upon his quest and conquers." 21

This arrangement is most apparent in Books I, II, and VI, where the inserted episodes are less numerous and less digressive than in the other three Books. Again, to obtain "variety of matter" Spenser gave each book a different hero with a different story, and "intermeddled" many irrelevant tales, thus putting a heavy strain on the unity of his poem in so far as action of plot was concerned. Digressions constitute his other means for variety, and in his hands they frequently become hopeless interruptions. In accord with theories of Scaliger and Cinthio, Italian critics and loose interpreters of classical principles of poetry, Spenser found at least tolerance for these two methods of varying his narrative, and was satisfied, because he believed that they were sanctioned by Aristotle's Poetics.

21. J. W. Draper, The Narrative Technique of The Faerie Queene, P. M. L. A., XXXIX, 310.

and they were used by Vergil.

As for Spenser's imitation of Ariosto's Orlando Furioso in these structural devices, we note that "Spenser's plots are in series, not simultaneous, as in the Furioso", except when, with a unifying aim, Spenser allows the plot of one book to run over into another; "there is no in medias res beginning in Ariosto's romance"; and there are "no unifying figures" that occupy positions equivalent to those of Arthur and Gloriana in The Faerie Queene.²²

The epic precept - 'smile, but never laugh aloud', is rather closely adhered to by Vergil, who allows only gentle humor, and that, as a rule, in the books with odd numbers; examples are the story of the harpies (Aen. III, 225-258), Juno's promise to give Aeolus a beautiful air-nymph for a wife (I, 65-75), and the story of Picus, who was changed, by his wife Circe, into a bird (VII, 189-191). Spenser's very nature, Puritan and subjective as it was, led him (1) to lay hold on the Renaissance theory, also classical, that the hero should furnish us with an ennobling example, and (2) to admire the dignity of Aeneas, a model of personal virtue and civic loyalty. Spenser's idealistic disposition and conspicuous moral aim would not tolerate in his poem, which he "regarded as having at

22. Draper, op. cit., pp. 317-318.

least some of the nature of an Epic²³, more than merely smiling humor. In fact, as one reads along, canto after canto, in The Faerie Queene, paradoxically enough, the hyper-serious tone actually and suddenly becomes a bit comical. But Spenser's one conscious concession to humor in his poem is Braggadochio, his only comic character, in whom "a certain hard humor somewhat tempers his virulence".²⁴

23. Renwick, op. cit., I, 360.

24. Cory, Herbert E., Edmund Spenser, p. 113.

CHAPTER II

STYLISTIC QUALITIES

TECHNIQUE OF THE AENEID
AND THE FAERIE QUEENE

CHAPTER II

STYLISTIC QUALITIES

Influence of Tradition

As Vergil followed Homer for the story of Troy, Apollonius of Rhodes for the Dido episode, and Naevius and Ennius for certain epic lines and details; so Spenser used the traditions that had gathered around King Arthur and related figures, and had come down to him through Malory's Morte D'Arthur, Geoffrey of Monmouth's Historia Regum Britanniae, Camden's Britannia, and Arthur of Little Britain.¹ As Legouis says, "The Faerie Queene is a revival of the old chivalric epoch, with its costume, its symbols, and its rites".²

Vergil depended on Homer for his narration of combats and general situations in Books IX, X, and XII, and for the description of the games in Book V; but he differed from Homer in his emphasis upon "dramatic movement and the motivation of action from within".³ He turned back to Homer for suggestions or models of similes, characters, and scenes.

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1. Greenlaw, Britomart at the House of Busirante, Studies in Philology, XXVI, 124.
 2. Legouis, Edmund Spenser, p. 33.
 3. Henry W. Prescott, The Development of Vergil's Art, p. 200.

The simile of hungry wolves prowling at night (Aen. II, 356-358), derived from the Iliad (XI, 72), and Book XI (492-497) is Vergil's expression of the Homeric simile of a horse freed from his halter (Il. VI, 506). The final combat of Book XII of the Aeneid, the death struggle of Turnus with Aeneas, is partially modelled on the fight of Hector and Achilles (Il. XXII).

In a similar way Spenser used the magic arts of Merlin (F. Q. I, vii, 36), from the Arthurian tales; Merlin's prophetic power, in Canto iii of Book III, to bring before Britomart a catalogue of her distinguished descendants; and Merlin's Vulcan-like skill in making Arthur's sword, Mordure (II. viii, 20-21). Spenser also went back to the early romance, Sir Gawain and the Green Knight, for the idea of the girdle of Venus which was used to prove the virtue of Amoret, (IV. v, 2-20). The story of Una and her knight (F. Q. I, i, 1-5) opens with suggestions of Gareth and Lynette from Malory's Morte D'Arthur.

"The most distinctive of all Spenser's pictorial devices is the extended epic simile which, under the influence of the classical poets and their Italian imitators, he was the first to naturalize in English poetry." 4

As Vergil used Homeric similes, Spenser used a few of Vergil's. "One of the best is the comparison of Maleger's

4. Davis, op. cit., p. 171.

hosts to a flooding stream; they

'.....round about him flocke
 impetuously,
 Like a great water flood, that,
 tombling low
 From the high mountaines, threatens
 to overflow
 With sudden fury all the
 fertile playne,
 And the sad husbandman's long hope
 doth throw
 Adowne the streame, and all his
 vowes make vayne,
 Nor bounds nor banks his headlong
 ruine may sustayne.'" 5

-F. Q. II, xi, 18.

"The resemblance here", says Hughes, "to Virgil's comparison of the Greeks issuing from the Trojan Horse to fire and flood extends to so many details that it cannot be fortuitous:

'In sogetem veluti cum flamma
 furentibus austris
 Incidit, aut rapidus montano
 flumine torrens
 Sternit agros, sternit sata laeta
 boumque labores,
 Praecipitesque trahit silvas, stupet
 inscius alto.
 Accipiens sonitum saxi de
 vertice pastor.'" 6

-Aen. II, 304-308.

In Book II Spensor made Belphoebe

"Such as Diana by the sandy shore
 Of swift Eurotas, or on Cynthus green".

-F. Q. II, iii, 31

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5. Hughes, op. cit., p. 393.
 6. Hughes, op. cit., pp. 393-394.

"The simile is a literal translation of Virgil's picture of Dido": 7

"Qualis in Eurotae ripis aut
per inga Cynthi
Exorcet Diana choros."

-Aen. I, 498-499.

The overthrow of Orgoglio is likened to the fall of an old tree; Arthur so smote off his right leg

"That downe he tumbled; as an aged tree,
High growing on the top of rocky clift,
Whose hartstrings with keene steele
might hewen be,
The mightie trunck halfe rent,
with ragged rift
Doth roll adowne the rocks, and fall
with fearefull drift."

-F. Q. I, viii, 22.

Spenser's "aged tree" is not only

"Like to an ancient ash that,
crowning the crest of a mountain,
Woodmen are struggling together
to hurl to the ground, after hewing
Round it with steel and many an axe:
it trembles all over,
Bows its wavering head of leaves,
and, jarred to the summit,
Slowly yields to its fatal wounds,
then utters a dying
Groan, and, torn from the
heights, down crashes majestic in ruin!" 8

-Aen. II, 626-631.

but Spenser described it with his eye on the Vergilian simile. The close similarity of details points to more

7. Ibid., p. 361.

8. Harlan H. Ballard, The Aeneid of Virgil, a Translation.

than a "time-dimmed memory" of the Latin passage.

Spenserian similes are repeatedly developed with the amplitude of epic poets; at times they are long and involved like Homer's, again, shorter, and more concrete as ~~are most~~ of Vergil's^{are}. Several of these figures reflect Vergil's general tone and subject, and his manipulation of parts; e.g., the description of a wind storm that serves to suggest the fierce renewal of Arthur's attack on Pyrochles (F. Q. II, viii, 48); Spenser changed this figure in his characteristically independent manner, but it still reminds us of Vergil (Aen. X, 356-359, and II, 416-419).

Then, too, we find in The Faerie Queene similes, with Vergil's style and spirit, and yet, so true to English life that "only a poet with his eye on his object could have written them";⁹ for example:

"As when a cast of Faulcons make
 their flight
 At an Herneshaw, that lyes
 aloft on wing,
 The whyles they strike at him
 with heedlesse might,
 The warie foule his bill doth
 backward wring;
 On which the first, whose force her
 first doth bring,
 Her selfe quite through the bodie
 doth engore
 And falloeth downe to ground
 like senselesse thing;

9. Davis, op. cit., p. 175.

But th' other, not so swift
as she before,
Fayles of her souse, and passing by
doth hurt no more."

-F. Q. VI, vii, 9.

As Vergil uses metaphorical language in imitation of tradition, so Spenser writes much in metaphors, sometimes brief, and, again, almost as long as similes. Spenser uses metaphors "as a way of approach to allegory and symbolism, as the simile offers him a means of escape from allegory. The whole moral of Book II is enforced by the concluding stanza, which shows the complete process of metaphor crystallizing into symbol:

'Saide Guyon: See the mind of
beastly man
That hath so soone forgot the
excellence
Of his creation, when he life began,
That now he chooseth with vile
difference
To be a beast, and lacke
intelligencel
To whom the Palmer thus: The
doughill kinde
Delights in filth and fowle
incontinence.
Let Gryll be Gryll, and have
his hoggish minde.'" 10

-F. Q. II, xii, 87.

The metaphorical description of Dawn (F. Q. I, xi, 51) reflects Vergil (Aen. VII, 25-26); "golden Aurora borne in her rosy car" suggested to Spenser the "rosie cheekes of Aurora", and also the "charret all with flowers spread"; the "golden

Departure from tradition

Vergil departs from tradition by the introduction of (1) Roman characters such as Augustus, Marcellus, Maecenas, Agrippa, Cato, and the Gracchi, in Books VI and VIII; (2) Italic legends, as those of Camilla (Aen. XI, 535-584), of "Laurentian Picus" (VII, 169-191), of Cacus (VIII, 191-270), and of "Father Sabinus" (VII, 178-179); and (3) Italian Customs, as the opening of the gates of Janus (I, 290-296), the feast of Hercules, with dances of the Salii or priests (VIII, 102-306), the funeral rites of the Latins (XI, 203-212), and the trophy made from the ^{arms}body of a slain enemy (Aen. XI, 1-13).

Spenser leaves native and classical traditions to bring into his poem English characters; examples are, Elizabeth, as "Tanaquill" (F. Q. II, x, 76), and as "Belpheobe" (III, v, 54-55) (II, iii, 21-42); Grey, as Artegall (V, i, 5), as champion of "Irena" or Ireland (V, xii); Lord Burghley as a "sage old Syre" (V, ix, 43); Leicester as Arthur, the defender of Belgium (V, x, xi); and there are many others. Although Spenser does not use the real names of these characters in his poem, his allegory is so transparent that the men and women of the Elizabethan era knew almost unquestionably (though we may not always know) to whom Spenser referred, and often feared that he would be made to answer grievously for his boldness in decrying the social and

political evils of the court, and their advocates. A few of Spenser's English myths and legends, other than those related to the hero, Arthur, reveal his use of national elements, and also resemble tales from the Aeneid. Hughes says that

"In Spenser's unmapped world the pageant-marriage of the Thames with the Medway (F. Q. VI, xi), and the courtship of the Molanna by the Franchion (VII, vi), are the closest equivalents for Virgil's dramatic tradition of the burial of Misenus, whence

'Monte sub aereo, qui nunc
Misenus ab illo
Dicitur, aeternumque tenet per
saecula nomen.'¹²

-Aen. VI, 233-234.

In the nature myth just quoted a fabricated genealogy and description of sea-gods and river-gods, classical, English, and Irish, are most elaborately set forth. It is said that in one passage of The Faerie Queene "we have a compound of Virgilian memories with impressions of Irish outlaws and material derived from English folk tales; it relates of Malengin that

'Into a foxe himselfe he first did
tourne;
But he him hunted like a foxe
full fast;
Then to a bush himselfe he did
transforme;
But he the bush did beat, till
that at last

12. Hughes, op. cit., p. 367.

Into a bird it chaung'd and
 from him past,
 Flying from tree to tree, from
 wand to wand:
 But he then stoncs at it so long
 did cast,
 That like a stone it fell upon
 the land;
 But he then tooke it up, and
 held fast in his hand.'

-F. . V, ix, 17." 13

The last line of the quotation,

"Those loftie trees yclad with
 sommers pride,
 Did spred so broad, that
 heavens light did bide,
Not perceable with power of
 any starre."

-F. Q. I, i, 7.

refers to the ancient superstition that stars had an evil influence on trees.¹⁴ "The willow worne of forlorne Patamours" (F. Q. I, i, 9) is the subject of several old English ballads.¹⁵ Again and again occur instances of Spenser's own myth-making, e. g.,

"O what of Gods then boots it to be borne,
 If old Avenyles sonnes so evill heare?
 Or who shall not great Nightes
 children scorne,
 When two of three her Nephews
 are so foule forlorne?"

-F. Q. I, v, 23.

A further departure from tradition by both Vergil and Spenser is their use of historical and contemporary

13. Hughes, op. cit., p. 370.

14. Thomas Warton, Commentary, in Greenlaw et Al., op. cit., I, 178.

15. Todd, Commentary, in Greenlaw et Al., op. cit. I, 181.

allusions, and anachronisms.

Vergil alludes to the founding of Rome by Romulus, to the early kings of Rome, to the Republic of Cato, the Gracchi, the Scipios, and to Julius Caesar, in Book VI; and to such events as the rape of the Sabines, the expulsion of Tarquin, the conquest of Rome by the Gauls, the conspiracy of Catiline, and the battle of Actium, in the Eighth Book of the Aeneid. Allusions to Vergil's own time include the conquests of Octavianus, his three triumphs, and sacrifices in three hundred shrines of Rome (Aen. VIII, 714-728); the closing of the gates of Janus during the reign of Augustus (I, 293-294); the death of Marcellus (VI, 860-886); and the glory of individual and national achievements of the Golden age. An anachronism in the Aeneid,

"absenti Aeneae currum geminos
que iugales
semine ab aethereo, spirantes
naribus ignem."

-Aen. VII $\bar{\text{I}}$, 280-281.

illustrates how Vergil borrowed from the Eastern splendor of his own day to enhance the reality of an ancient period. In Book IX (614-620) the Phrygians of the Homeric age are credited with the vices and effeminacy of their descendants. The "metae", or turning-posts of the Roman Circus (X, 472), were first used long after the era of Turnus and the Latins. The double-yoked war-car (X, 399) Vergil again adopted from contemporary luxury of the East.

Spenser too employs conscious literary devices, or the epic traits that he observes in the best classical poetry, which, therefore, he wishes to incorporate in his national epic-romance. His allusions to King Ethelred and Augustine (F. Q. III, iii, 35); to Caesar's invasion of Britain (II, x, 47); to Constantine (II, x, 60); and to the sacking of rich monasteries by Henry VIII (VI, xii, 25), are only a few of the many historical references in The Faerie Queene. Concerning men and events of his own time, Spenser refers to Sir John Perrot, the natural son of Henry VIII as "Satyrane" (F. Q. I, xi, 20-30); to the defeat of the Spanish Armada (III, iv, 17-34, and V, viii). He alludes to the confinement and persecution of Mary, Queen of Scots (III, xi and xii); to Leicester's campaign in the Netherlands (V, x and ci); and to the scurrilous pamphlets aimed at Elizabeth by the Roman Catholics, the danger of a Roman Catholic reaction, and the Jesuit plot (I, i, 20-44). In spite of the allegory that veiled these allusions, they were clear to the contemporaries of Spenser. The Faerie Queene contains anachronisms, but they are not numerous:

- F. Q. II, i, 15 - breaded tramels, or hair-nets were not used in the age of chivalry, but in the Elizabethan period.
- F. Q. IV, xi, 26 - harpies belonged to the ancient beliefs of Rome.
- F. Q. II, xi, 21 - American Indians were first known in seventeenth century England.

F. Q. III, v, 32 - tobacco was not known in the days of knights.

F. Q. III, iii, 6 - "Indian Peru" was not in the geographical knowledge of medieval England.

Romantic features in the epic

In keeping with epic gravity the Aeneid has only a few romantic elements. The Dido story, and the human feeling that permeates the poem, are typical of romanticism, and, largely due to these, "Virgil became, for later ages, the fountain-head of romanticism, because he interwove into the epic scheme the new romantic motives".¹⁶ It is true that romantic details appear throughout the poem, but they are only briefly mentioned or slightly developed in a romantic style. The Faerie Queene is full of highly romantic situations and qualities, but they are so gravely managed by our solemn Spenser as to give them the savor of epic. For instance, the love-story of Artegall and Britomart (F. Q. III and IV), the affair between Una and the Redcrosse Knight (Books I and II), and the story of Pastorella (Book VI).

Dramatic qualities

The Aeneid has a dramatic style and construction that the Iliad does not even suggest; this is well illustrated by the dramatic ending of the Aeneid after much delay and suspense.

16. J. W. Mackail, Lectures on Poetry, p. 85.

Vergil's contribution to the development of epic poetry is his use of dramatic machinery, which, added to the intermingling of genuine living characters, particularly in the last six books of the Aeneid, goes far toward constituting a matchless epic artistry. The Faerie Queene has something of the drama in it, but the acting and situations are often in the nature of pageant, or masque, or, occasionally, of spectacular melodrama; e. g., the tale of the Redcrosse Knight and Duessa (F. Q. I and II), and Guyon's overthrow of Acrasia and the Bower of Bliss (II, xii).

Construction of scenes

How do Vergil and Spenser build their narrative scenes, and are there any signs of influence, the one upon the other? Is there a concise introductory description of the setting, or is it gradually developed through a sequence of single features? Is the setting used to indicate the cause of the action, to create pathos, or to furnish an harmonious background? Is the scene motivated (1) by a logical connection with preceding and subsequent events; (2) by using the element of chance; (3) by having the scene serve as a link to bridge over a sudden change in scenes; (4) if the subject of the scene is not an integral part of the action, by introducing the scene, (a) as a narration by an actor; (b) as a narration by the poet himself; (c) as a

later discovery of a previous happening; or (5) by introducing the description of future events through (a) prophecy, or (b) vision? Is the development of the scene logical in action and emotional content? Is a protagonist provided?

In Vergil's narration of the death of Camilla (Aen. XI, 768-831) a sequence of single features develops the setting, which setting indicates the cause of the action, and also creates pathos. The scene is motivated by a logical connection with preceding and subsequent events. The emotional content of the scene is very logically developed. The protagonist is Camilla herself, who is seriously concerned, even in her last moments, about the future success of the Latin cause under the leadership of Turnus.

In the adventure of the Redcrosse Knight and the dragon (F. 2. I, xi, 1-55) Spenser has a concise introductory description of the setting; he motivates the scene by logical connection with previous and later action; and the action is unusually well-developed, compared with many scenes in the later books; the protagonist is the knight, aided by a deus ex machina in the form of magic healing balm from a tree, and a well of healing lotion. Spenser's story of Merlin (III, iii, 10-13) is a narration by the poet, to give a cause for the action of the previous scene of Glauce and Britomart, and to explain the setting of subsequent events. The scene

is well developed and the protagonist is Merlin.

Such analysis may, with fair tribute to Spenser's dramatic power, be applied to many narrative scenes of The Faerie Queene, except in Books III and IV, where discursive episodes and "by-accidents" become more numerous.

Dramatic excellence is also shown in the conversation scene between Nisus and Euryalus (Aen. IX, 184-321). Delineation of character motivates the speeches, which, in structure, are of the question and answer type, and in which the two young men participate by speech and reply; the dominant emotion of the scene is the concern of Nisus for the safety of the younger man, his friend.

In the conversation between Drances and Turnus (Aen. XI, 342-444) Vergil reminds us of Homer. The structural type of the scene is a debate carried on by lengthy speeches and sharp replies; the motive for the scene is the portrayal of Turnus's character and personality; the dominant emotions are boastful scorn and personal hatred.

Spenser is often accused of rambling, without a clear plan; that seems to be true of parts of the poem as a whole; but examples of carefully planned scenes are not rare in The Faerie Queene. His conversation scenes are at times as well worked out as Vergil's.

In the conversation of the Redcrosse Knight and Una's royal father (I, xii, 17-32), the type is two-fold, (1) request and consent, and (2) question and answer; the two men participate by speech and reply; the motive is to reveal the knight's character and to furnish an occasion for Duesse's letter which Archimago brings into the court near the end of the scene; the prevailing emotion is amazement, preceded and followed by happiness, the just reward of Una and her Knight.

Spenser may easily have had in mind the epic art of Homer and Vergil when he wrote the scene of Malbecco's feast (III, ix, 32-51), for the speeches have Homeric tone, and the dramatic management is Vergilian. In structural type the scene consists of a lament for the fall of "first Troy" and a prophecy of "second Troy", or London; Paridell and Britomart participate by lengthy speech and reply; the motives are Britomart's ~~pardon~~ing of Paridell for his part in their strife of the former scene, and the poet's wish to praise Queen Elizabeth and London; the principal emotion of the scene is pride in final triumph.

Motivation of action

Vergil carefully motivates the action of his entire poem, while Spenser does so ^{only} in Books I, II, and VI, and in a few scenes of the other Books. For example, in the

Aeneid (IV, 552-583) an apparition in the guise of Mercury urges Aeneas to leave Carthage. The motivation is the activity of the gods in behalf of Trojan safety. The motive in the death of Pallas (Aen. X, 479-489) is to arouse Aeneas to prompt and vigorous action against the Latins, as the poet himself states.

In The Faerie Queene, when the Redcrosse Knight slays the monster Error (I, i, 12-36), the motive is given in speeches by the main characters (stanzas 12-14). When Prince Arthur slays Pyrochles and Cymochles in order to save Guyon's life (F. Q. II, viii, 18-56), the motive appears in Arthur's speech to Guyon and the Palmer (stanza 56).

Psychological analysis

Vergil is much more interested in emphasizing causes and effects, and in depicting the emotions of characters in his narrative scenes than in describing the action. In the death of Camilla (Aen. XI, 768-831) her courageous spirit and patriotic devotion are emphasized in her "carry on" message to Turnus:

"Succedat pugnae Troianoque arceat urbe"

-Aen. XI, 825.

The pathetic human appeal of Camilla's death was apparent when Opis "ingemuitque deditque has imo pectore voces" (XI, 840). On this subject it is well said, with a quotation from Cardinal Newman, that

"Vergil's power to touch the hidden chords of human feeling is beyond dispute, as is the power of his 'single words and phrases, his pathetic half-lines giving utterance, as the voice of nature herself, to that pain and weariness yet hope of better things, which is the experience of her children in every time'".¹⁷

Although Spenser is more interested in action, and in description of setting than in human emotion, he often devotes a whole stanza to making his reader aware of the feelings or reactions of his characters. In the scene of the Redcrosse Knight and the Dragon (F. O. I, xi, 1-55) Spenser informs us in Una's words that the brave knight was

"Faint, wearie, sore, emboyled,
Grieved, bront
With heat, toyle, wounds, armes,
smart, and inward fire
That never man such mischief
did torment;
Death better were, death did he
oft desire."

-F. Q. I, xi, 28.

When Guyon encounters Eritomart, who is disguised as a man, is worsted in the combat, and makes a peace covenant with her (F. O. III, 1, 1-13), Spenser explains the causes and effects of the action, and also states the emotional reaction of Guyon:

17. Papillon and Haigh, Virgil, Intro., p. lvi.

"Great shame and sorrow of that
 fall he tooke
Full of disdainfull wrath, he
 fierce uprose,
For to revenge that fowle
 reproachfull shame.

Thus reconciliation was betwene
 them knit,
Through goodly temperaunce,
 and affection chaste."

-P. Q. III, 1, 7, 9, 12.

Characterization

Power of characterization in the Aeneid and The Faerie Queene appears to be about equal; Both have many ideal types and few individual personalities; the individuals are much less developed than characters of modern drama; and both show some understanding of women.

Vergil's types of youth are Pallas, Lausus, Ascanius, and Euryalus; of manhood - Aeneas, Turnus, Achates, Mnestheus, Serestus; of the old man - Anchises, Acostus, Daunus; of the chieftain - Mezentius, Messapus, Ufens; of the king - Priam, Latinus, Evander; of the heroic queen - Dido, Andromache, Amata; of the warrior-maiden - Camilla and Juturna. Of all these types, only Aeneas, Dido, and Turnus, develop into real characters. In the understanding of women Vergil is considered the best of classical writers. In Camilla he indicates love of adornment as the motive that actuates her conduct and at length causes her untimely death (Aen. XI, 779). Mother-love is the motive that actuates

the mother of Euryalus (IX, 473-502). In Creusa, Amata, Lavinia, love of country is the dominant emotional motive.

Spenser's ideal types (often allegorical personifications, as in the case of Una, whose traits are sometimes those of Truth rather than of womanhood) are of youth, Arthur and Guyon; Artegall and Calidore, of manhood; Merlin and Archimago, the magician type. Britomart is the warrior-maiden; the typical Amazon is Radigund; the ideal type of maiden is Una, Belpheobe, or Amoret; of depraved womanhood - Duessa, Acrasia, or Florimell. Typical villains are Orgoglio, Argante, and the Blatant Beast, all of the giant brood; ideal lovers are Artegall and Britomart; and ideal friends are, of women - Britomart and Amoret, of men - Cambell and Triamond. Spenser's individual personalities are Una, Artegall, Belpheobe, Guyon, and Britomart; and at times we cannot see all of these as living characters.

As to similarities of characterization between Spenser and Vergil, the relation is sometimes marked. "The Britomart who travels incognito with Redcrosse, and all whose

' . . . delight on deedes of armes
 is sett,
 To hunt out perilles and
 adventures hard,
 By sea, by land, whereso they may
 be mett,
 Onely for honour and for high
 reward,
 Without respect of richesse or
 reward.'

-F. Q. III, 11, 6.

is a true heir of Virgil's Camilla": 18

"Joining her forces with these, the
queen of the Volscians, Camilla
Leads her troop of horse, a bright
bronze-panoplied legion.
Warrior maid, not she the distaff
and thread of Minerva
Plies with effeminate hand, but
the rigor of war she is ever
Wonted to bear, and the wind
to outrun with her arrowy footfall".

-Aen. VII, 803-807.

"Many as the darts that were hurled
from the hand of the warrior maiden,
So many Phrygian heroes fell."

-Aen. XI, 676-677. 19

Spenser's Belphebe reminds us in so many ways of Venus in the Aeneid that it is altogether possible Spenser had in mind the lovely mother of Aeneas when he portrayed Belphebe, one of his favorite characters. "Belphebe's sudden advent in Book II, Canto iii:

'..... Eftsoone there stepped forth
A goodly Ladie clad in hunters weed,
That seemd to be a woman of great
worth,
And by her stately portance, borne of
heavenly birth.'

-F. Q. II, iii, 21.

seems like a parody of Venus' appearance to the shipwrecked Aeneas": 20

18. Hughes, op. cit., p. 357.

19. Ballard, op. cit., Translation.

20. Hughes, op. cit., p. 359.

"Crossing the path in the heart of the
forest, his (Aeneas') mother confronts him,
Wearing a maiden's mien, and the dress and the
arms of a maiden."

-Aen. I, 314-315.²¹

In Spenser's understanding of woman, of her love
for her children, even "the unborn child, or the child that
is not hers", De Selincourt says:

"In all this is revealed a side of
Spenser's genius which finds too little
recognition, his knowledge of the simple
emotions of life, and the relation of
his world of magnificence and pageant to
the sources of human joy and tears".²²

In The Faerie Queene (IV, vi, 40-45) is evidence of
Spenser's understanding of a true, modest woman's response to
love. "Spenser's knowledge of a woman's heart and a woman's
ways finds constant and subtle expression"²³, as, when
Britomart learns from the Redcrosse Knight that Artegall is
worthy of her secret love for him,

"The loving mother, that nine
monethes did beare,
In the deare closet of her painefull
side,
Her tender babe, it seeing safe
appeare,
Doth not so much reioyce as
she reioyced theare".

-F. Q. III, ii, 2.

and when Pastorella's mother found her, the long-lost child:

21. Ballard, op. cit., Translation.

22. De Selincourt, op. cit., Intro., p. ix.

23. Ibid., p. lix.

"Who ever is the mother of one
 chylde,
 Which having thought long dead,
 she fyndes alive,
 Let her by prooffe of that,
 which she hath fylde
 In her own breast, this
 mother's loy describe:"

-F. Q. VI, xii, 21.

The poet's tenderness and pathos in his attitude toward women are evident in the scene of the nurse Glauce and her sick mistress Britomart (F. Q. III, iii, 30-47). To what extent Spenser was influenced by Vergilian expression of sympathy for women, is difficult to determine, but the Aeneid offered him much material: Vergil's understanding of the grief of Euryalus' mother when news of her son's death reached her (Aen. IX, 473-502); the poet's sympathy with Lavinia's timid reaction to her mother's expressed scorn of Aeneas as her son-in-law (Aen. XII, 64-69); and his strong appeal to our pity for Dido in Book IV, especially in the scene of her death (IV, 630-705).

Dowden says of Spenser's women that

"While his knights at times lapse back from persons into qualities, his chief female figures are always the female figures of an epic of romance. It is true they do not possess the interest given by complex elements of character; but if they are simple they are also complete. They rejoice, they sorrow; fears and hopes play through the life blood in their cheeks; they are tender, indignant, pensive, ardent; they know the pain and the bliss of love;

they are wise with the lore of
purity, and loyalty, and forti-
tude". 24

One must certainly admit that Britomart becomes such a human personality that finally she does not seem at home in the shadowy kingdom of Faerie, which is so largely the setting of The Faerie Queene.

In the Aeneid Vergil makes Dido, who is only a character in an episode, so vivid to us that our sympathy is almost drawn from fate-driven Aeneas and transferred to the Carthaginian Queen, who took the Trojan so hospitably into her realm and her heart.

Motive of surprise

Vergil's dramatic use of the motive of surprise and sudden appearance is found in the scene where Achemenides, a Grecian, suddenly appears from the forest and shocks the Trojans to disgust and pity (Aen. III, 587-594); and when Creusa, his wife, unexpectedly appears in spirit form to Aeneas (II, 771).

The same device is similarly used in Spenser's poem: the sudden encounter of Una and her Knight with Archimago (F. Q. I, i, 29); the strange phenomenon of the voice from the bleeding tree (I, ii, 31); and Arthur's sudden appearance to the rescue of Sir Guyon (II, viii, 18).

24. Edward Dowden, Transcripts and Studies, pp. 278-279.

Portrayal of the gods and their activities

The Aeneid reveals the gods as clearly defined individuals: in the Council of the gods (Book X); in the case of Opis sent by Diana to slay Arruns (XI, 836-867); Juno, Diana, Venus, and Juturna as superhuman aid to her brother Turnus (XII, 468-485); and identified with physical phenomena: Alecto as an owl; Iris as a rainbow (X, 73); Aurora as dawn; Night as a goddess. As allegorical figures, Mars represents war; Tisiphone, the fury of war; Cupid, love; and Alecto throws a snake to symbolize the kindling in Amata of selfish desire for Lavinia's welfare rather than for that of her people (VII, 341-358). The gods are often invisible, as Opis in Book XI (860-864); or appear in human form, as Juturna in the form of Metiscus, Turnus's chariot-driver (XII, 472); or appear in their own form, as Venus, to Aeneas to whom she brings the armor made by Vulcan (VIII, 611); or they are revealed by signs, as Venus amid resplendent clouds (VIII, 608); or in dreams, as when Mercury appears to Aeneas (IV, 556). They are occasionally revealed at the moment of disappearing, as when Venus, disguised as a huntress of Diana, appears to Aeneas, revealing herself just before she leaves him (I, 402).

In portrayal of the gods The Faerie Queene is somewhat parallel to the Aeneid. The differences are largely due to Spenser's use of gods as figures in myths or fanciful legends of his own version, rather than as personalities in the main narrative. They are, however, identified with physical phenomena in many cases: Aurora as dawn (I, xi, 51); Phoebus as the sun (I, xii, 2); Neptune as the sea (I, xi, 54); Erebus as night; and Aeolus as the wind (III, vi, 44), a true epic imitation of Vergil and Homer. The Christian God is often portrayed as a definite individual (III, v, 52), (III, v, 47), and (II, viii, 1, 2); and Venus, Cupid, Diana, and Apollo are depicted as veiled personalities. Spenser often introduces the gods as allegorical figures: the daughter of Cupid and Psyche as Pleasure (III, vi, 50); Proteus as False Prophecy (III, iv, 37); and a nursling of Proserpine as Jealousy (III, xi, 1).

Where Vergil uses the gods as dei ex machinis, Spenser introduces Arthur and Britomart, various sorts of magic arts, and such semi-allegorical figures as Talus, the Iron man of Artegall, Una's Dwarf, and Guyon's Palmer.

Rhetorical structure

Unity

The Aeneid and The Faerie Queene have been discussed in regard to unity of parts and the poem as a whole in Chapter One.

Foot-note

Contrast

Contrast is one of Vergil's artistic dramatic qualities. He describes a storm followed by a sudden calm (Aen. I, 123, and I, 148); he pictures the shipwrecked Trojans in contrast with the busy, happy Carthaginians, who are soon to welcome the wandering followers of Aeneas to their peace and plenty (I, 170, and I, 420-457); the poet creates a quiet, restful setting for the wounded Mezentius (X, 833-844), and then brings to him the dead body of his son Lausus, disturbing even the calm of nature with the father's sorrow and agitation (X, 843-872).

Spenser is using Vergil's method of contrast when he brings the noble young woman, Britomart, to a feast with miserly Malbecco and his weak, wanton wife, Hollenore; the rake Paridell; and the half-barbarous Satyrane (F. Q. III, ix). Britomart's beauty of character is again placed beside a low sensuality in the person of Malecasta, a scheming, evil woman (III, i, 57-67). Una is frequently, in Book I, contrasted with Duessa, several stanzas often being used for the desired effect.

Subjectivity

Vergil introduces his own personality through

1. Descriptive comments applied to characters or elsewhere - "infelix Dido" (Aen. IV, 596); "death-dealing Trojans" (XI, 872); "miserrima Dido", or heart-stricken Dido" (IV, 117); "fallax Aunus" (XI, 717); "hostile dawn" (IX, 355).
2. Moralizing reflections - "mirabile dictu" (VII, 64) (=I, 439); "nefas" (VII, 73); "mirabile montrum" (IX, 120); "miserabile visu" (I, 111). An extended example is Vergil's comment on Turnus's despoiling the youthful Pallas whom he has just slain:

"Nescia mens hominum fati
sortisque futurae
et servare modum, rebus sublato
secusdisi
Turno tempus erit, magno cum
optaverit emptum
intactum Pallanta et cum
spolia ista diemque
oderit." 25

-Aen. X, 501-505.

3. Promises made to characters in the action -

"Fortunati ambo! si quid mea
carmina possunt,
Nulla dies unquam memori vos
eximet aevo,
dum domus Aeneae Capitoli
immobile saxum
accipiet, imperiumque pater
Romanus habebit." 26

-Aen. IX, 486-492.

25. Ballard:

"Spirit of man, unconscious of fate and blind to the future,
How uncontrolled thy desires while cheered by the favor
of fortune!
Turnus will yet see the time when for Pallas unharmed
he would gladly
Pay a great ransom, and when this day with its
glorious trophies
He will despise."

26. Ibid.:

"Fortunate pair! Unless my song prove all unavailing,
Never shall dawn a day forgetful of you and your glory
While on the changeless rock of the Capitol sons of Aeneas
Dwell, and a Roman lord retains the imperial sceptre."

4. Invocations to the Muse on his own behalf -

"Nunc ago, qui roges, Erato, -"

-Aen. VII, 37-41.

"Quis deus, O Musae, tam saeva
incendia Teueris
avertit?"

-Aen. IX, 77.

"Pandite nunc Helicon, deae,
cantusque movete -"

-Aen. X, 163.

"Muses, inspire my song; and
Calliope, first, I entreat thee,
Tell what Turnus achieved by
the sword, what havoc, what slaughter."

-Aen. IX, 525-527. 27

5. Comparison expressed of the past with his own time -

Aen. VIII, 359-361.

Aen. VII, 601-610.

Aen. Book XII:

"Twice six chosen men could scarcely have
raised it to shoulder,
Men of such sort as today the degenerate
earth is producing." 28

-Aen. XII, 899-900.

Spenser's subjectivity is surprisingly analogous to Vergil's; he uses descriptive comment frequently, but less so than does Vergil, and also more conventionally:

"False Duesse" (F. Q. I, iv, 2).
"Valiant Pife" (I, I, 17).

27. Ballard, op. cit., p. 221.

28. Ibid., p. 318.

"Feigning dreame" (I, ii, 2).
 "Misdeeming night" (I, ii, 2).
 "Wanton Phaedria" (II, xii, 17).
 "Wise Merlin" (III, iii, 7).
 "Gentle Scudamour" (IV, ix, 22).
 "Unlucky Marinell" (IV, xii, 3).
 "Famous Britomart" (III, i, 8).
 "Proud Lucifera" (I, iv, 31).

The Faerie Queene abounds in Spenser's moralizing reflections, partly conventional, and partly expressive of the poet's genuine thoughts and ideas; these comments are often carried by the final Alexandrine of the stanza:

"Vertue gives her selfe light, through
 darkness for to wade."

-F. Q. I, i, 12.

"O how can beautie maister the most
 strong,
 And simple truth subdue
 avenging wrong?"

-F. Q. I, iii, 6.

"O who does not know the bent
 of womens fantasy?"

-F. Q. I, iv, 24.

"All in the powre of their great
 Maker lie:
 All creatures must obey the voice
 of the most hie."

-F. Q. V, ii, 40.

In like manner as Vergil, Spenser makes promises and remarks to characters:

"Prooffe be thou, Prince, the
 prowest man alive,
 And noblest borne of all in
 Britayne land;
 Yet thee fierce Fortune did so
 nearly drive,

That had not grace thee blest,
thou shouldest not survive."

-F. Q. II, xi, 30.

"And thou, O fairest Princessesse
under sky,
In this faire mirrhour maist
behold thy face,
And thine own realmes in
land of Faery,
And in this antique Image thy
great anncestry -"

-F. Q. II, Proem, 4.

"Young knight, what ever that dost
armes professe,
And through long labours hunttest
after fame,
Beware of fraud, beware of ficklenesse,"

-F. Q. I, iv, 1.

Spenser frequently puts his remarks, promises, or threats,
into the mouths of his characters, as when Una says to the
Redcrosse Knight:

"....Faire knight, borne under
happy starre,
Who see your vanquisht foes
before you lie:"

-F. Q. I, i, 27.

The author of The Faerie Queene again and again
invokes the Muse, some goddess, or spirit to speed him on
his way as he narrates a 'faery' history or adventure:

"Helpe then, O holy Virgin, chiefe of nine -"

-F. Q. I, Proem, 2.

"Now, O thou sacred muse, most
learned Dame, -"

-F. Q. I, xi, 5, 6, 7.

"And thou, O fairest Princessesse
under sky,"

-P. Q. II, Proem, 4.

"Who now shall give unto me
words and sounnd,
Equall unto this haughtie enterprise?"

-P. Q. II, x, 1-3.

"Begin, O Clio, and recount from
hence
My glorious Soveraines goodly
auncestrie,"

-P. Q. III, iii, 4.

"Ye sacred imps, that on Parnasso dwell,---
Guide ye my footing,"

-P. Q. VI, Proem, 2.

Either as a Renaissance trait or with memory of Vergil's comparisons of the past with the present, Spenser also used this device to make his poem more subjective:

"My narrow leaves cannot in
them containe
The large discourse of royall
Princes state.
Yet was their manner then
but bare and plaine,
For th' antique world excesse
and pride did hate;
Such proud luxurious pompe
is swollen up but late."

-P. Q. I, xii, 14.

"Honor was the reward of victory in olden times", said Spenser (III, i, 3). He lamented a lack of the ancient glory and deeds of women (III, iv, 1 and III, ii, 1). The poet also said that men of old were satisfied with

their God, and did not complain of his ways (II, vii, 16). He praised the virtue and justice of an ancient golden age (V, Proem, 1-10) in a tone that sounded very much like Vergil's when he besought the Romans of his day to emulate the good things of the past.

An epic of the future

Was The Faerie Queene to have had the style of an epic of the future, as Cory believes? ²⁹ Two explanations make this a worthy theory: first, as Cory sets forth, Spenser's own age was so brilliant, and the well-founded hope of a glorious future for England was so uppermost in the poet's mind that, to write an epic of the future was the most natural thing for a poet laureate to do; second, as "Virgil tried to make a shadowy past flash a great searchlight into the future, but a future which had largely become present", ³⁰ Spenser may have tried to imitate the Roman master of epic art, making his a poem of the future made present. There is another theory that seems to have weight, namely, that Spenser, with impressions of how Vergil treated the past in his main story, and introduced prophecies of the future in Books I, VI, and VIII, in order to glorify the present and foretell the imperial

29. Cory, op. cit., pp. 55-58.

30. Ibid., p. 255.

grandeur of Rome for time immemorial planned to make his great work an epic of the future, as well as of the past, and certainly of the present. Otherwise, the poem might not contain the elaborate prophecy of Merlin concerning the descendants of Artegall and Britomart (III, 11, 24-49), references to the future glory of England (V, 7, 23), the genealogy of Queen Elizabeth as far back, through Brute, as Aeneas himself (II, x, 1-69), and even the "faerie antiquitie" of Gloriana (II, x, 70-76). Spenser's political allegory, under cover of which he introduces the men and events of contemporary England, takes ample care of the present as such.

CHAPTER III

LANGUAGE AND VERSE

TECHNIQUE OF THE AENEID
AND THE FAERIE QUEENE

CHAPTER III
LANGUAGE AND VERSE

Language

As in material, ideas, and poetic methods, Spenser borrowed from every available source, so in the choice and use of words he became acquainted with all that his country had to offer, from the Anglo-Saxon period, through the Chaucerian, to the unfinished language of his own time. This was not enough for his romantic poem of epic plan and ideal, and so he raided the classics for words and constructions, the French and Italian poetry inspired by the classics, for words with romantic tone and picturesque effect, often akin to Alexandrianism. As Davis, quoting "E. K." (Spenser's friend) and Ben Jonson, aptly expresses it:

"'Those rough and harsh termes
(Anglo-Saxon words and the like)
enlumine, and make more clearly to
appeare the brightnesse of brave
and glorious words', as through
the warp of native speech runs the
woof of foreign importation, a
'gallymaufrey' of Latinism,
Gallicism and Italianisation".¹

1. Davis, op. cit., p. 137.

Spenser's so-called 'coinage' of words, in so far as his heterogeneous diction contributes to the regular English vocabulary, is limited, as Davis says,² to the single word blatant; and it is true that most of the words that are called Spenser's coinages have been found in the writings of his contemporaries.

The compound epithet gives Spenser's language a more compressed and succinct effect than his 'plaine' (as "E. K." called them) descriptive words of one or two syllables. "Vigor and epic energy, Virgilian if not Homeric, animate 'bitter-breathing windes', 'long-wandring woe', 'sea-shouldring whales (II, xii, 23), and 'spring-headed Hydraes' (II, xii, 23)." ³ Such epithets indeed give epic dignity to Spenser's style, even when the setting is romantic. That kind of 'energy' which gave Spenser great prestige as the 'poet's poet', and due to which he was called by Sir Walter Raleigh "the English Virgil", "sometimes flashes from a single word or phrase pregnant with epic vitality:

*Beside a bubbling fountaine low
she lay,
Which she increased with her
bleeding hartⁿ. 4

-P. O. II, 1, 40.

2. Ibid., p. 154.

3. Davis, op. cit., p. 142.

4. Davis, op. cit., p. 150.

The use of figures of concrete symbolism in "selfe-murdering thought" (F. Q. III, x, 57), "fore-damned spright" (III, x, 56), "hell-dreaded might" (III, ii, 13), and "deaw-burning blade" (I, xi, 35), may be Spenser's effort to give his poem the epic strength of the Aeneid with its "free-flowing water" (Aen. IV, 635), "wide-spreading realm" (IV, 199), "earth-born limbs" (VI, 732), "death-dealing steel" (VIII, 446), and "far-gleaming shields" (VIII, 93).⁵ The conventional epithets of The Faerie Queene, such as "gentle Sleeper", "deepe darlmosse", "silver deaw", "busy Care", "cruell warre", "sore envy", "angry blade", and "perilous waves", all of classic origin, are equivalents of Vergil's "saffron wings", "languishing eyes", "vaulted sky", "avenging Care", "wan Sickness", "silvery moonlight", "swift-spreading rumor".

It may be that Ovid is the inspiration for "Ioves harnesse-bearing Bird" (F. Q. II, xi, 43), "hart-thrilling throb" (III, ii, 5), "drowsie couch" (II, iiii, 1), "dead-sleeping Poppy" (II, vii, 52), "Yoie-winding trayle", "sweet-slowbring deaw" (I, i, 36), and the Homeric "rosy-fingred morning". If it is true, however, that "Ovid has very few lines that do not reflect Vergil",⁶ the influence on Spenser's diction is still Vergilian.

5. Ballard, op. cit.

6. See Intro., p. 17, note 15.

Davis says that "Spenser never outgrew his taste for the cloying luxuriance bequeathed by Virgil and others to the authors of 'sugared sonnets' or idylls." ⁷ This is evident in parallel passages:

"Yet would not let just vengeance
on her light;
But rather let, instead thereof,
to fall
Few perling drops from her
faire lampes of light".

-P. Q. V, ix, 50.

"No tree, whose braunches did not
bravely spring;
No braunch, whereon a fine bird
did not sit:
No bird, but did her shrill
notes sweetly sing;
No song but did containe a
lovely dit:"

-P. Q. II, vi, 13.

These passages compare suggestively with the Aeneid:

"Therefore on saffron wing flies Iris
down flashing from heaven,
Dewy, and drawing a thousand changing
hues from the sunbeams
crossing her path -"⁸

-Aen. IV, 700-702.

"This (stag), when taught to obey,
their young sister, Silvia, daily
Decked with the greatest care,
entwining its horns with soft garlands;
Daily she combed it, too, and bathed
it in clear-flowing water."⁹

-Aen. VII, 487-489. 8

7. Davis, op. cit., p. 150.

8. Ballard, op. cit.

"The names in The Faerie Queene seem, in very few cases", as Draper says, "to have been borrowed from the medieval romances of Ariosto, Boiardo, or Tasso; but a large group are of classical origin."⁹ Some of them are Latin in root, prefix, suffix; others, in their entirety. "Fidessa, false religion, has an ironic derivation from fides; the last syllable of Britomart may be taken from Mart -, the Latin stem of the English word martial; Gloriana is constructed on the Latin gloria; Belpheobe is clearly a hybrid from the Latin bellus, handsome, and a Greek word meaning 'pure', 'radiant'; Medina goes back to the Latin medius; and Amavia, who appears as having loved the dead Sir Mortdant (from mors, death), may be derived from the Latin perfect tense, amavi."¹⁰ These Latin derivatives and other words of similar origin reveal Spenser's familiarity with Vergil's language, and possibly his desire to make his masterpiece resemble the classical epic in language as well as in other formative aspects.

When we recall that "the civilized world still returns to that fountain-head, the Latin language, and finds a second mother-tongue in the speech of Cicero and Virgil";¹¹

9. Draper, Classical Coinage in The Faerie Queene, P. M. L. A., XLVII, 97-103.

10. Draper, op. cit., pp. 97-103.

11. Mackail, Literature, in Bailey, op. cit., p. 325.

and that "in the Elizabethan age the formation of new words from Latin was extravagantly common", ¹² it is probable that Spenser, whose "poetry is intentionally unreal, a refuge, a restorative", ¹³ consciously tried to make the vehicle of his poem sound as distant and unusual as possible, by using Aeneid-echoing words, phrases, and syntax. Upton says that "'the person to put on' (P. Q. I, ii, 11) is a Latinism: 'personam induere'; and that 'quadrupedemque citum ferrata calce fatigat' (Aen. XI, 714) is almost literally translated by Spenser's 'spurned his horse with yron heele' (P. Q. I, iii, 34)."¹⁴

Spenser must have had a clearer memory of Vergil's Aeneid than some have thought, since he could so well recall inconspicuous lines as to incorporate into his work the meaning, or a translation, of them. In the simile of a hind whose "bleeding life does raine" (P. Q. II, i, 38), Spenser translates Vergil's "purpuream vomit ille animam" (Aen. IX, 349).¹⁵ When Pryene in Claribella's clothes was fleeing from Guyon, "feare gave her wings" (P. Q. II, iv, 32); Kitchin points out that this is a rendering of the Aeneid (VIII, 224): "pedibus timor addidit alas".¹⁶

12. Henry Bradley, Language, in Bailey, op. cit., p. 383.

13. Geol. H. Palmer, Formative Types in English Poetry, Chapter III.

14. Upton, Commentary, in Greenlaw et al., op. cit., I, 199, 210.

15. Ibid., vol. II, p. 191.

16. Ibid., vol. II, p. 230.

Similar examples of Spenser's specific knowledge of the Vergilian epic can be cited in abundance from The Faerie Queene, but these are adequate to show Spenser's definite acquaintance with that classical model.

Because Spenser's language was to be largely monosyllabic (more than two-thirds of the words in The Faerie Queene are monosyllables), in order to appear more truly English,¹⁷ but his poem was to be grand and majestic in form and expression, he went out of his way to bring into it polysyllables that would resemble the longer words so largely used by Vergil. Many names of characters are trisyllables, as Britomart, Artegall, Amoret, Florimell, Satyrane, Cymochles, Belpheobe, Timias, Duesse, and Scudamour. He also used copiously words like "excellent" "fablement", "soveraine", "beautifide", "hallownesse", "dreriment", "hardihed", "dalliaunce", "chevisaunce", "maintenaunce", and "halfendeale", even when he had to touch up the spelling to make an extra syllable, as in "vestiments", "commaundement", and "sickerness". Spenser's purpose, in all probability, was no more to perfect his meter or rhyme, as someone may explain, than to give his words the value of such Vergilian diction as "honores", "compellare", "lustramur", "volvitur", "crateros", "finibus", "munera", "sacula", "insequitur", "horrentia", "receptos", "spendida", "reducant".

17. Gregory Smith, Elizabethan Critical Essays, vol. I, p. 51.

Spenser's syntax, as Crittenden's Sentence-Structure of Virgil (p. 40)¹⁸ has proved, is not Vergilian in so far as the number of compound sentences is concerned, for The Faerie Queene has many less than does the Aeneid. But in word-order, that is, in the construction of sentences, the syntax is Vergilian in many instances. Numerous clauses have the verb at the end with its modifiers immediately in front:

"As well which in the mightie
Ocean trade,
As that in rivers swim, or
brookes doe wade;
All which not if an hundred
tongues to tell,
And hundred mouthes, and
voice of brass I had".

-F. Q. IV, xl, 9.

"..... I to her stepped neare,
And by the lilly hand her labour'd
up to reare."

-F. Q. IV, x, 53.

"For knights and all men this by
nature have,
Towards all womankind them
kindly to behave."

-F. Q. VI, 11, 14.

"The charme fulfilld, dead suddenly
he downe did sincke."

-F. Q. II, 1, 55.

"Those for God's sake his dewty
was to entertaine."

-F. Q. I, x, 37.

18. Hughes, op. cit., pp. 384-385.

In some cases rhyme demands a change in word-order; but such requirements do not explain Spenser's intricate and numerous shiftings, and these, too, made in such a way as often to be identical with Latin syntactic order. A literal translation of some of Vergil's lines, using the order of the Latins, is no more awkward in appearance and sound than the Spenserian lines just quoted. It may be that the English poet was reading more Latin than we know, and therefore much of the Latin order crept into his poetry.

In any exposition of Spenser's management of words, consideration is due his "skill with the use of recurrent word or phrase"; for "Dryden, to whom this device was known as the 'turn' upon the word or the thought (called by Puttenham 'the translacer'), rightly recognized that its English master was 'Spenser, who had studied Virgil, and among his other excellences had copied that'." ¹⁹ De Selincourt says that "Spenser may have been attracted by it in the prose of Sidney, but he caught its true poetic use from his study of the Latin poets". ²⁰ Comparison of this type of repetition and play on words in The Faerie Queene and in the Aeneid substantiates the opinions just quoted:

19. De Selincourt, op. cit., Intro., p. lxiv.

20. Ibid., p. lxiv.

"The ioyous birdes shrouded
 in chearefull shade,
 Their notes unto the voyce
 attempted sweet;
 Th' Angelicall soft trembling
 voyces made
 To th' instruments divine
 respondence meet:
 The silver sounding instruments
 did meet:
 With the base murmure of the
 waters fall:
 The waters fall with difference
 discreet,
 Now soft, now loud, unto the
 wind did call:
 The gentle warbling wind low
 answered to all".

-F. Q. II, ii, 71.

"Withall she laughed, and she blusht
 withall,
 That blushing to her laughter
 gave more grace,
 And laughter to her blushing
 as did fall."

-F. Q. II, xii, 68.

Spenser's repetitions sometimes have a cumulative effect, perhaps with the writer's purpose to make an emphatic impression upon the reader:

"So downe he fell, and forth
 his life did breath,
 That vanisht into smoke and
 cloudes swift;
So downe he fell, that th' earth
 him underneath
 Did grone, as feeble so great load
 to lift;
So downe he fell, as an huge rockie
 clift,
 Whose false foundation waves
 have washt away,
 With dreadfull poyse is from
 the mayneland rift,

And rolling downe, great Neptune
doth dismay;
So downe he fell, and like an
heaped mountaine lay."

-F. Q. I, xi, 54.

"Stout Priamond, but not so
strong to strike,
Strong Diamond, but not so stout
a knight,
But Triamond was stout and
strong alike:
On horseback used Triamond
to fight,
And Priamond on foote had
more delight,
But horse and foote knew
Diamond to wield:
With curtaxe used Diamond
to smite
And Triamond to handle speare and
shield,
But speare and curtaxe both used
Priamond in field."

-F. Q. IV, ii, 43.

For mere play on the meaning of words, the following are
good illustrations:

"Wonder it is to see, in diverse
minds,
How diversely love doth his
pageants play,
And shows his powre in
variable kinds:
The baser wit, whose idle
thoughts alway
Are wont to cleave unto the
lowly clay, "

-F. Q. III, v, 1.

"So, them deceives, deceiv'd in his
deceit -"

-F. Q. II, v, 34.

Vergil's "dramatic antithesis of phrase" and 'turn' on the word are well illustrated in the bitter words of Juno concerning the dauntless Trojans:

"Num capti potuerunt capi?" (Aen. VII, 295), ²³

to which Upton saw a parallel in the prophecy about the babe, Ruddymane, who was to

"Be gotten, not begotten -"

-P. Q. VI, iv, 32.

and in the story of Artegall's defeat by Radigund:

"So was he overcome, not overcome -"

-P. Q. V, v, 17. ²⁴

Undoubtedly Spenser had sources for the 'translucer' and repetition of word or phrase, other than Vergil and Ovid, but Vergil is the final source of them all, for he first, among the classical writers, dared to use words in such a varied and dramatic manner.

Verse

Spenser's metrical scheme is not ordinarily compared with Vergil's continuous dactylic hexameters; and yet similarity between the ancient poet and the later one is apparent. Chateaubriand pays a tribute to Spenser in

23. Ibid.

"Captured, could they be held?"

24. Hughes, op. cit., p. 384.

which he, thinking of Spenser's masterful stanza, speaks of the poet's "fertile invention"²⁵; the same expression may also apply to Spenser's manipulation of eight iambic pentameters and one final iambic hexameter in such a way as to produce at times the stately effect of Vergil's measures.

The use of polysyllables - discussed in connection with Spenser's choice of diction - serves also another end, that is, to enhance the Latinic effect of his verse. Davis states very well what a constant reader of The Faerie Queene often feels, if he marks the metrical value of the words:

"The predominant effect of Spenser's verse, in spite of George Gascoigne's poetic axiom (which advises the use of few polysyllables because they 'cloye a verse' and are not 'truly English'),²⁶ is polysyllabic, for, like others who had 'tasted the sweete and statolie measures and stile of the Italian Poesie', Spenser refused to be tied by so arbitrary a rule Spenser's prevailing ease and fluency is largely dependent upon the recurrence of light, stressed vowels in polysyllabic groups and the counterpoint of this polysyllabic phrasing against an iambic norm:

'A Gentle Knight was pricking on
the plaine'.

-F. Q. I, i, l.

25. Viscount de Chateaubriand, English Literature, vol. I, p. 226.

26. Gregory Smith, op. cit., vol. I, p. 52.

The falling trisyllable, the rhythm of characteristic Spenserian names like Artegall, Britomart, Calidore, even Colin - et, occurs very often in single lines and frequently extends throughout a complete stanza:

'Pitifull spectacle of deadly smart,
Beside a bubbling fountaine low
 she lay,
Which she increased with her
 bleeding hart,
And the cleane waves with
 purple gore did ray:
Als in her lap a lovely babe did
 play
His cruell sport, in stead of sorrow
 dew;
For in hor streaming blood he
 did embay
His little hands, and tender
 joints embrew;
Pitifull spectacle, as ever eie
 did vew.' 27

-P. Q. II, 1, 40.

Davis does not relate the polysyllabic grouping of The Faerie Queene to the versification of the Aeneid, but the indications are valid enough to suggest that Spenser was intentionally attempting to obtain the Vergilian dactyllic effect, against his iambic background.

To the polysyllabic scheme, to complete Spenser's imitation of Vergil's measures, must be added the varied and unique results achieved by the ninth line of his stanza, an alexandrine which Davis describes as an "inevitable climax or 'dying fall', with its long-drawn

27. Davis, op. cit., pp. 194-195.

cadence, and 'enjambment of sense'". 28 Scholars have given many reasons for Spenser's addition of the ninth line of two extra syllables; namely, for variety; to round out the stanza in form and sense; to serve as a climax or conclusion; to give to the old French ballad stanza of two quatrains greater poetic dignity. To some readers it has the effect of "a mere tag to the octave, a lure to prolixity, or an occasion for nodding". 29 Perhaps no one has connected this fortunate final hexameter with a possible intention, or hope, of Spenser to reproduce at least a degree of the magnitude of Vergil's metrical art, of which Tennyson (To Virgil) says that Vergil was the

"Wielder of the stateliest measure ever
moulded by the lips of man".

It may easily be that Spenser, impressed by the majesty and perfection of Vergil's verses, yet not wishing to confine his romantic epic entirely to heavier dactylic hexameters, achieved an approach to epic grandeur by a compromise, that is, by making one strong and basic line offset the effect of the two lighter quatrains, to which the alexandrine is, however, welded by rhyme with the eighth line. Many of Spenser's ninth lines from stanzas of epic subject compare admirably with lines from the Aeneid:

28. Davis, op. cit., p. 203.

29. Ibid., p. 203.

"..... Downe himselfe he layd
Upon the grassie ground, to sleepe
a throw;
The cold earth was his couch,
the hard Steele his pillow".

-P. Q. III, iv, 53.

"..... with which day and night
Against that same fift bulwark
they continued fight."

-P. Q. III, xi, 13.

"Like a great water flood, that
tumbling low
From the high mountaines
threats to overflow
With sudden fury all the
fertile plaine,
And the sad husbandman's
long hope doth throw
A downe the streame, and all
his vowes make vaine,
Nor bounds nor banks his
headlong ruine may sustaine."

-P. Q. II, xi, 13.

"The mightie trunck halfe rent,
with ragged rift
Doth roll adowne the rocks,
and fall with fearefull drift."

-P. Q. I, viii, 22.

"As a dove, pursued by a faulcon
Doubleth her haste for feare to be
for-hent,
And with her pineous cleaves
the liquid firmament."

-P. Q. III, iv, 49.

Compared with verses from the Aeneid:

"..... furor iraque mentem
praecipitant, pulchrumque mori
succurrit in armis."

-Aen. II, 316-317. 30

"Hoc celebrata tenus sancto certamina
patri."

-Aen. V, 603. 31

"..... Hic Caesar et omnis Iuli
progenies, magnum caeli ventura
sub axem."

-Aen. VI, 789-790. 32

"Heu vaturn ignarae mentes! quid
vota furentem,
quid delubra invant? Est molles
flamma medullas
interea, et taciturn vivit sub
pectore vulnus." 33

-Aen. IV, 65-67.

-
30. Ballard, op. cit.: "fury and anger
Sweep me along, and I dream of the
flory of dying in battle."
31. Ibid.: "Thus far are carried the games in the name
of his reverend father."
32. Ibid.: "Lo, Caesar and all the Iulian
Line, predestined to rise to the
infinite spaces of heaven."
33. Ibid.: "Ah! unseeing seers! What balm
can your vows and your temples
Bring to a wounded heart? For still
the soft flame without ceasing
Feeds on her life; and the secret
wound still lives in her bosom."

The general similarity of tone in the verse of Vergil and Spenser, and the kinship of contributions that each poet made to the literature of his people, are summarized in a eulogy to Spenser that is as true of Vergil:

.....
"Spenser's great glory is that he
taught his own language to sing and
move to measured harmonious and noble". 34

34. R. W. Church, Spenser, English Men of Letters Series, vol. IV, p. 140.

S U M M A R Y

Summary

The foregoing study, although by no means exhaustive, has served to show wherein there is evidence of definite indebtedness on the part of the poet of The Faerie Queene to the epic technique of the Aeneid, in architecture, qualities of style, language, and versification. It has been the intention of the writer to point out many unproved, but valid, suggestions of general and specific structural influence exerted by Vergil upon Spenser's Faerie Queene. In support of this two-fold purpose a somewhat lengthy introduction served to review some of the well-established contributions of Vergil to Spenser's works in general, and of the Aeneid to The Faerie Queene, in subject, material, and ideas. Statements and opinions of such authorities as it seemed wise to quote further strengthen the conclusion that the Aeneid had a considerable influence upon the epic technique of The Faerie Queene.

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